

AN ANALYSIS OF THE MUSICAL STYLE OF  
MIRIAM MAKEBA

BY  
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8/10/2009

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For my father, Sam Xaluva

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## AN ANALYSIS OF THE MUSICAL STYLE OF MIRIAM MAKEBA

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### **Abstract**

The motivation behind this study is to explore the musical style of the late Miriam Makeba. The intention is that it will add a valuable contribution to the study of South African musicians and those subsequent scholars, with a common interest, will use the work to further the analytical study of the musical style of South African jazz.

Miriam Makeba is a prominent figure in the musical and political arena in South Africa. She is an inspiration to young artists both as a musician and stylist but also as a powerful icon of the political resistance that brought an end to the oppressive Apartheid government of South Africa. Makeba's life story is documented in several biographies and books. However, most tend to focus on a political and historical perspective. There is very little that addresses an analytical musical perspective. Recognizing that critics herald her as one of the jazz greats, this study focuses on her musical significance. It addresses jazz in the context of South Africa, and how Makeba fits into this often misinterpreted

musical style. It looks at the true origins and tradition of jazz, and through comparison to well-known jazz artists, in the context of common repertoire tunes, analyses Makeba's stylistic relationship to the pure style. This study acknowledges that jazz is essentially an African-American art form. It recognizes that jazz is an aural tradition and that, through this process of learning, South African musicians have drawn profound influences from their American counterparts. However, recognizing that jazz is also a developing musical art form which is constantly absorbing new cultural influences, the study concludes that while Makeba is not necessarily a pure jazz artist, her status as one is validated by her unique contribution as an innovator to the overall style. Makeba, although more recognized for her African folk songs, is often considered by many to be a jazz singer.

The study concludes that while Makeba is not necessarily a pure jazz artist, her status as one is validated by her unique contribution as an innovator to the overall style. Her unique style will influence young artists and bring about further development in the field of jazz.

The study is presented in four chapters. Chapter 1 is an introductory chapter outlining the purpose of the study. This defines jazz in the South African context. Chapter 2 is an overview of Makeba's discography as well as the adopted analysis methodology. Chapter 3 is an analysis of selected repertoire. Chapter 4 presents conclusions reached from this study.

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## **Preface**

The motivation behind this study is to explore the musical style of the late Miriam Makeba. The intention is that it will add a valuable contribution to the study of South African musicians and those subsequent scholars, with a common interest, will use the work as a template, to further study South African jazz from a more analytical perspective.

Miriam Makeba is a prominent figure in the musical and political arena in South Africa. Makeba's life story is documented in several biographies and books. However, most tend to focus on a political and historical perspective. Few address an analytical musical perspective. Recognizing that critics worldwide herald her as one of the jazz greats, this study focuses on her musical significance. It addresses jazz in the context of South Africa, and how Makeba fits into this often misinterpreted musical style. It looks at the true origins and tradition of jazz and through comparison with well-known jazz artists, in the context of common repertoire tunes, analyses Makeba's stylistic relationship to the pure style.

The study acknowledges that jazz is essentially an African-American art form. It recognizes that jazz is an aural tradition and that, through this process of learning, South African musicians have drawn profound influences from their American counterparts. It also recognizes that jazz is a developing art form which is constantly absorbing new cultural influences. The study thus concludes that while Makeba is not necessarily a pure jazz artist, her status as one is validated by her unique contribution as an innovator to the

overall style. Her unique style will influence young artists and bring about further development in the field of jazz.

The author acknowledges that the study is limited in that conclusions are drawn through analysis of selected representative works only. In a study of this size it would literally be impossible to provide a complete and definitive analysis of Makeba's style. The study, however, identifies categories from which a carefully selected representative repertoire demonstrating overall influences and musical direction have been chosen. This provides an overview of the general styles Makeba has sung, such that a reasonable conclusion can be drawn with regard to her overall style. These genres include Jazz Standards, Blues, South African Folk, Latin American, and South African Jazz. The process of research is supported by personal experience in the field of performing and teaching, and a special interest in the music of Miriam Makeba.

The study is presented in four chapters. Chapter 1 is an introductory chapter outlining the purpose of the study. This defines jazz in the South African context. Chapter 2 is an overview of Makeba's discography as well as an adopted analysis methodology. Chapter 3 is the analysis of selected repertoire. Chapter 4 presents conclusions reached from this study.

The first stages of the study required sourcing recordings listed in Makeba's discography (Makeba 2004). The discography printed in her biography dates to 2004. Tracks recorded after 2004 were sourced online [www.akh.se/makeba/albums.htm](http://www.akh.se/makeba/albums.htm) [accessed 3

March 2007]. Publishing details for the discographies of artists other than Makeba were sourced from [www.cduniverse.com](http://www.cduniverse.com) [accessed 24 March 2009].

The discography in Appendix A constitutes a compilation of both sources and reflects about 80% of the total songs she has recorded. This does not include material she recorded with the 'Skylarks'.<sup>1</sup> A total of thirty compact discs were purchased for the study. This amounts to approximately two thirds of the listed recordings (a total of forty-five solo albums and about twenty compilations). Some more obscure recordings were unavailable or are no longer in print. Where applicable, as is the case of vinyl recordings, this is noted. Although a large number of compact disc recordings are available, many are reprints or compilations (often exact same recordings appear on several releases).

The discography was divided into broad categories from which a selection reflecting an overview of Makeba's musical style was made. The study avoids selection of more popular material such as the 'Click Song' and 'Pata Pata' and concentrates on less familiar items from the categorized genres. In the context of repertoire, where possible, material was also selected to reflect Makeba's earlier and later periods.

Problems were encountered in sourcing musical transcriptions and charts of the selected repertoire because of the distinct lack of documentation in African music [songs]. In most cases material was transcribed for the study. The transcriptions serve as a comparison to existing publications where available. In the case of African songs a distinct lack of documentation was evident and where available was incorrectly notated. Where

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<sup>1</sup> 'Skylarks' were an all-female vocal group formed by Makeba in the 1950's.

available, recordings of the same repertoire, by other jazz artists, were sourced for comparison. More problems occurred in sourcing publishing details for a few of the albums listed in the discography. In the case of these albums, catalog numbers, release labels, and track personnel have been cited as 'Unknown'. Broadway shows and documentaries cited as basic examples in the text are referenced with title, author and date, because publication information proved difficult to source for stage productions, e.g.; Rogosin's 1959's *Come Back Africa*.

Research about each recording (the process and concept of the sessions) was limited. Liner notes on CD sleeves provided very little information about the songs, composers, and track personnel. An effort was made to engage musicians that were present on the recordings to better understand some issues highlighted during critical listening and transcribing. An attempt was made to further request information from Makeba herself through an electronic interview sent to her business representative, Graeme Gilfillan (mid-August 2008). Sadly Makeba passed away on 9<sup>th</sup> November 2008 before responding to the interview. There are thus some unfortunate gaps in details regarding choice of repertoire and conceptual thinking behind song arrangements by the artist.

Where applicable, technical musical analysis is supported by an accepted jazz theoretical practice and terminology found in *The Jazz Theory Book* (Levine 1995). In the text, the Harvard style of citation has been used, available on [www.lib.uct.ac.za/libs/info/citation.htm#articles](http://www.lib.uct.ac.za/libs/info/citation.htm#articles). Transcriptions and interviews mentioned in the text are located in Appendices B to F.

# Chapter 1

## 1.1 Introduction

Miriam Makeba (1932-2008) is one of South Africa's most influential and celebrated music and cultural figures. She is also an icon of political and social significance in that she championed the cause for black liberation in South Africa. This is evident both in her music and in her associations with individuals or groups aligned with her beliefs and ideologies. While there is much biographical information available about Makeba, most emphasis is placed on her political significance and the journey of her personal life rather than offering insight into her music and her musical approach. Makeba co-wrote her first published biography with James Hall in 1987 (Makeba 2004, 189).

The book (Makeba: My Story, 1987) is strongest in its account of Makeba's political involvement and her personal philosophy... When it comes to the discussion of the music she performed, Makeba's chronicle is disappointing. While she gives due to the character of her repertory, especially in the earlier part of her career, there is little documentation or description of her musical activities... This is a gracious biography that will be more rewarding for the general reader more [sic] than the connoisseur. It's intended not as a scholarly offering but as a review of the career of a performer who has meant much to audiences in many parts of the world. The student of black music will value its information about the popular music scene of South Africa and all readers will find facts about Miriam Makeba unavailable elsewhere (McGinty 1988).

Makeba's solely authored biography of 2004 is an updated and supposedly more comprehensive biography. McGinty shares the sentiment that the recent biography, as well as other texts about Makeba, place emphasis on her political travels and general life experience before and during exile, as opposed to placing emphasis on actual music and processes behind repertoire, arrangement and compositions.



It is therefore the purpose of this study to explore her music rather than her political and personal life. While the study acknowledges the significance of her political journey and its relevance to her music, it concentrates on her actual musical style and influences through the analysis of selected repertoire.

## 1.2 Jazz in South Africa

Jazz in South Africa gave voice to the liberation struggle and was, to an extent, viewed as resistance music by the apartheid government. For black South Africans, it became a vehicle through which to express discontent with an oppressive regime.

Formal jazz education in South Africa has been offered mostly in tertiary institutes. As the education system transforms to address South Africa's more recent history, jazz has become increasingly apparent in the school curriculum. Consequently, there is a growing need for educational material about jazz of South African context. While there are jazz educational materials available on the international market, most are of American context. There appears to be relatively little that deals with the South African context. Where available, most contextualize jazz from a political and social rather than from a musical viewpoint. For example, while *Marabi Nights* (Ballentine 1993), *The World of South African Music: A Reader* (Lucia 2005) and Coplan's *In Township Tonight* (Coplan 2007) may discuss the stylistic attributes from an historical and ethnomusicological perspective, they do not engage the music purely from an analytical perspective of style or performance. As a singer who has studied jazz vocal performance, I am particularly interested in the stylistic development of jazz singing in South Africa. While there exists

a strong stylistic link between African-American and South African jazz, in that South African jazz musicians were predominantly influenced by their American counterparts, a distinctive South African jazz sound has emerged. In the vocal arena, those who were at the forefront of the development of vocal jazz in the USA such as Ella Fitzgerald, Sarah Vaughn and Billie Holiday, have South African counterparts i.e.: Miriam Makeba, Dorothy Masuka, Dolly Rathebe, Sophie Mgcina, and Abigail Khubeka amongst others. These singers played a significant role in the development of a unique South African jazz singing style. Miriam Makeba, particularly, has had a profound influence on the South African jazz vocal style. This study focuses primarily on Miriam Makeba's music with particular focus on her style and vocal technique.

The classification of Miriam Makeba as a jazz singer is debatable.<sup>2</sup> She is generally considered as both a jazz and traditional African singer. Although Max Gordon of the Village Gate<sup>3</sup> hailed Makeba 'a star as exciting as Billie Holiday in her prime' and 'South Africa's number one jazz singer' (Makeba 2004, 60) Makeba responded; 'I know I didn't sing jazz' (Makeba 2004, 60). This performance at the Village Gate was not the only time Makeba was billed as a jazz singer. In her biography Makeba stated, 'By the time I got to the Newport Jazz Festival, the 'Mecca' of jazz, I was the headliner act' (Makeba 2004, 75). The fact that Makeba appeared on the stage of one of the most prestigious jazz festivals in the world validates Gordon's view, although Makeba further states:

Most people in the shows sang jazz. All those who were singing jazz were singing American songs in an American style. I could not do that. I was the variety. I sang African songs; songs I had always sung like 'Lakutshon' ilanga', 'Saduva' and

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<sup>2</sup> Jazz is recognized primarily as an African-American art form with specific African-American roots. The borders of traditional African music and jazz in the South African context are often blurred.

<sup>3</sup> Village Gate was a well-known jazz performance venue in New York City.



others. People were doing different types of music in those days and there was always this thing about labeling it, giving it a style. Was it jazz or wasn't it? I didn't know (Makeba 2004, 43).

Like many of the singers growing up in South Africa around this time, Makeba was significantly influenced by the American jazz singers, especially Ella Fitzgerald, Sarah Vaughn and Nina Simone (Makeba 2004, 62). The purpose of this study is to explore these influences in the context of her performance style and to look at how this in combination with her traditional roots has formulated her unique voice – a voice that in itself has become influential in the jazz domain.

### **1.3 The Jazz Tradition**

Jazz has been absorbed into so many different cultures in recent times that it becomes increasingly difficult to define what it is and what it is not (Megill& Demory 2004, 289). The overall genre has in itself been loosely divided into many commonly known subcategories such as 'Classic Jazz', 'Smooth Jazz', 'Afro Jazz', etc. While it is not the intention of this study to focus on or discuss jazz as a genre, it is important to recognize that jazz has a very specific history and that its founding elements reside in the African-American experience. For the purposes of this study, in its true form, jazz is recognized as an African-American art form resulting from the African-American experience, with specific roots and a unique and rich tradition. It is commonly understood that jazz originates from a fusion of two disparate cultures - essentially a fusion of African rhythm and melody and Western Classical harmony. Where music wishing to call itself jazz is absent in its reflection of this tradition, it cannot realistically be called jazz music. Jazz is also seen to be an improvisatory art with emphasis on a particular harmonic language

recently more associated with the *bebop* style.<sup>4</sup> Much emphasis is placed on tradition where style is acquired largely through an aural learning process - listening, transcribing and copying of great masters. As a jazz musician, influence by learning the styles of the great players is essential. Similar to America, early players in the South African jazz context were largely influenced by the recorded medium of the great American jazz players. If there is nothing reminiscent of any of the great players in an individual's style, it would be incorrect to define the individual as a jazz musician.

In the South African context, jazz is generally understood as a fusion of pure jazz (African-American origin) and traditional South African styles such as *Marabi*, *Kwela* and *Mbaqanga*.<sup>5</sup> Early players in South African jazz, while rooted in their own distinct cultural music forms were also strongly influenced by the recorded medium of great American jazz players. For example, Winston Mankunku Ngozi, one of South Africa's finest jazz saxophonists, epitomizes the South African jazz sound. He is clearly influenced by American jazz greats, particularly John Coltrane. Mankunku's recordings generally favor the South African sound but his improvisations are clearly supported by the melodic and harmonic language associated with American jazz. His sound is reminiscent of Coltrane and he is entirely familiar with the repertoire associated with

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<sup>4</sup> Bebop was spearheaded by players such as Dizzy Gillespie, Thelonius Monk, Charlie Parker and Bud Powell. It evolved in the 1940's (De Veaux 1997, 1).

<sup>5</sup> *Kwela* is a form of pennywhistle music of the 1950's, composed of traditional *marabi* and African American swing jazz music (Coplan 2007, 441). *Marabi* is a rhythmic propulsive dance music that drew influences from blues and African rhythms (Ballentine 1993, 5) and *Mbaqanga* is a popular form of African jazz developed in the 1950's. It blended African melody, *marabi* and American jazz qualities (Coplan 2007, 441).

Coltrane and Coltrane's melodic style.<sup>6</sup> Mankunku also pays tribute to his mentors on his highly acclaimed album *Yakhali 'nkomo* (Mankunku 1968) in the tracks 'Daddy Trane' (John Coltrane) and 'Daddy Silver' (Horace Silver); 'Daddy' implying respect, learning, father figure and mentor. He also features the compositions 'Doodlin' by Horace Silver and 'Bessie's Blues' by John Coltrane on this album. This kind of acknowledgement is common to many South African jazz artists' recordings. For instance, 'Monk's Move' off the album *Beauty of Sunrise* (Mseleku 1997) is clearly a tribute to the influence of Thelonius Monk, as is 'Prelude for Coltrane' off Abdullah Ibrahim's album, *Senzo* (Ibrahim 2008). What makes Mankunku (and his fellow South African contemporaries) uniquely different from his American counterparts is the influence of his own cultural roots, upbringing and social environment expressed through the language of jazz. Mankunku has developed a unique and definably different style that has become synonymous with African jazz or more specifically the South African jazz sound.

While also influenced by great American artists, South African vocal greats, such as Miriam Makeba, Dorothy Masuka, Dolly Rathebe and Sophie Mgcina, do not, by comparison, seem to pay direct tribute to their mentors in their compositions and recordings. Their influences must therefore be determined through stylistic analysis and biographical information, where available. Makeba's biography suggests that she was influenced by American greats by stating that the young Makeba would get together with friends 'and sit for hours listening to Ella Fitzgerald and Billie Holiday on the wind-up

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<sup>6</sup> Coltrane's repertoire includes classic renditions of standard tunes such as 'Everytime We Say Goodbye', his own repertoire such as 'Giant Steps', as well as the repertoires of collaborative artists such as Thelonius Monk. Coltrane has a particularly recognizable sound and specific harmonic language that has been copied by many subsequent players such as Joe Henderson and Jerry Bergonzi.

record player' (Makeba 1988, 20). An exception is Sathima B. Benjamin, a South African artist who has forged a career as a mainstream jazz vocalist. She pays direct tribute to mentors Duke Ellington in her album *Sathima Sings Ellington* (Benjamin 1977) and her composition titled, 'Lady Day', a tribute to Billie Holliday (Benjamin 1985).

#### 1.4 Jazz in South Africa

With its rich and vibrant history, jazz has a direct relationship with socio-political issues, mostly associated with black oppression and liberation. This is seen in the American context where most of the jazz greats were of African-American origin. It can also be seen in other contexts, for example South Africa, where blacks were oppressed under Apartheid.

During the early twentieth century, thousands of black people in the United States and South Africa migrated from rural areas to the expanding cities. There, both groups experienced similar conditions: overcrowding, poverty, segregation, personal harassment [sic] and economic exploitation. These conditions accompanied parallel processes of class formation within American and South African black urban communities. Together, these forces set the stage for the emergence of performance styles that served comparable expressive needs (Coplan 2007, 178).

Parallels can be drawn between the American and South African jazz scenes of the 40's and 50's where musicians often performed in 'sleazier' club environments. In most cases, it was in this kind of venue, e.g. Dorkay House and Kippies in South Africa that the tradition and practice of jazz was developing.

Recognizing the similarities between South African and American experiences in the context of jazz, it is not surprising that jazz music, in the South African context, is often

defined more for its political association than its musical significance. 'In the 1950's, jazz in America was viewed as both an expression of the increasingly militant black freedom struggle and as a reaction to the [music] industry's continuing mistreating [sic] of African-American artists' (Porter 2002, 191).

When some South African jazz musicians exiled themselves to America, they identified strongly with their American counterparts. Inequality of the working conditions, racial segregation and harassment were still very much a part of the African-American life. This was particularly evident in the southern states of America (Hasse 2000, 145). While some South African jazz artists such as Abdullah Ibrahim, Sathima Bea Benjamin, Hugh Masekela, and Chris McGregor went into exile, many such as Winston Mankunku and Robbie Jansen remained in South Africa.

Whereas South African jazz musicians exiled to the USA, many American jazz musicians moved to Europe. The concept of the 'exiled' musician appears slightly differently in the American context to the South African context. Continual marginalization of African-Americans resulted in some musicians, like Kenny Drew and Bud Powell, voluntarily leaving for Europe where they enjoyed more musical appreciation. Their 'move', rather than 'exile', was motivated more by a need for work and appreciation than political resistance. In the South African context, the reason for exile was political and the artists became representatives of the political struggle.

The exiled musician is commonly reduced to a metonym of a political context, his/her music to the endless restatement of the themes of his/her alienation, nostalgia or hope for liberation. South African jazz in exile endlessly runs the risk of being represented as simply an icon of apartheid's grand narrative (Titlestad



2004, 127).

South African artists in exile were inevitably influenced by musicians from their adopted cultures. American artists, however, had more musical influence *over* their adopted cultures than were influenced *by them* (Hasse 2000, 171).

In Miriam Makeba's case, exile was not self-imposed; rather her citizenship was revoked after participating in an anti-Apartheid documentary titled *Come Back Africa* (Rogosin 1959). The content of the documentary challenged the policies of the Apartheid government. Initially she took refuge in London where she met African-American folk legend Harry Belafonte who subsequently facilitated her move to the USA. Here, after a failed marriage to Hugh Masekela, she remarried Black Panther leader, Stokely Carmichael. As a result, she quickly became unpopular with the then USA government. Consequently, the radio stations and promoters boycotted her music. This was no doubt aggravated by her further affiliations with governments and leaders such as Fidel Castro who was certainly not popular with the American government of the time.<sup>7</sup> Despite this, she enjoyed a flourishing career in the USA, performing at some of the most prestigious performance venues, e.g. New York's Carnegie Hall where she sang a combination of freedom songs and traditional African folk songs. She also performed for JF Kennedy's forty-fifth birthday celebrations (Makeba 2004, 75). Interestingly, however, it was her non-politically associated song, 'Pata Pata' (Makeba 1967c) that entered the American charts (Makeba 2004, 102). Because most of her material was presented in languages foreign to international audiences, she was probably appreciated more for her artistry than her political affiliations.

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<sup>7</sup> Makeba and Carmichael moved to Guinea where President Sékou Touré issued Makeba a diplomat's passport. Fidel Castro also provided her with the same.

## Chapter 2

### 2.1 Repertoire in jazz

Repertoire is important in that it can define a player's roots and his or her familiarity with a style and tradition. It often is seen to define a particular artist's overall style. Some artists gravitate towards standard repertoire such as Keith Jarrett,<sup>8</sup> others more towards original material such as Horace Silver. Some are more attached to a particular style such as Latin American or Funky-Soul. This association tends to define a player's style, for instance a predominantly jazz or blues player as compared to a Latin-based player. Pianists, e.g. Michel Camillo or Danilo Perez, whilst equally adept in many styles, are generally considered Latin-based players with jazz roots. Miriam Makeba is generally perceived as an African singer with some jazz roots. In respect of this study, testing the validity of Makeba as a jazz musician is not as important as recognizing her overall contribution to the African jazz sound.<sup>9</sup>

While the choice of a musician's repertoire gives an idea as to what stylistic direction has been taken, a musician's style is not necessarily defined by the material or repertoire chosen. For instance, an artist's choice to record a particular tune does not necessarily mean they are equipped to sing the style. Being equipped is being familiar with the tradition and the existing history behind the repertoire. This is particularly significant in jazz in that being an aural tradition, the learning of repertoire demands respect for the recordings and treatments of repertoire by jazz greats. There is a marked difference

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<sup>8</sup> Keith Jarrett has played and recorded many styles. This statement refers to his current standards-based trio with Gary Peacock and Jack DeJohnette.

<sup>9</sup> 'African' as in style and not nationality.

between Diana Krall's renditions of jazz standards and Rod Stewart's versions of the same repertoire (Krall 2007) and (Stewart 2005). Krall clearly displays a deep understanding of the tradition and musical language associated with the delivery of such repertoire. For a jazz musician recording a classic repertoire item such as 'Round Midnight', the least requirement would be respect for the composer's concept and thinking. In addition, an awareness of recordings of this composition by great jazz artists will further enhance an artists understanding of how this composition should be approached. For instance, Latin-based tunes or the repertoire associated with that style certainly demands familiarity with ingredients that make up the style and the architects who have brought about its development. This could include familiarity with the language and nuances created by the language specific to the style.

Early jazz repertoire typically includes standards written by great songwriters of Broadway shows, movies and musicals. These would include tunes such as 'I've Got Rhythm' (from *Girl Crazy*) by George Gershwin, 'I've Got You Under My Skin' (*Born to Dance*) by Cole Porter, and 'My Funny Valentine' (*Babes in Arms*) by Richard Rodgers and Lorenz Hart. For the jazz musician, the standard repertoire has become the base from which to develop skilled performance and improvisation. The standard repertoire has expanded, as well-known players begin to explore and develop new compositions. Once played by famous musicians such as Miles Davis or John Coltrane, these tunes are quickly adopted into the jazz repertoire list. The development of the standard jazz repertoire has resulted in a shortlist of songs widely known to jazz



most widely known and appreciated. Her recordings of 'Pata Pata' and 'Click Song' will always be seen as a primary reference for subsequent singers learning this style.

## 2.2 Discography Overview

A survey of Miriam Makeba's discography indicates a total of sixty-five solo albums and forty compilations. Her recording career spans over five decades, dating from 1959 to 2006, after which she only performed live until her death in November 2008. Makeba has recorded in several different languages.

I learnt to sing in French, songs like 'Comme un Symphonie d'amor' and 'L'enfant et al Gazelle'. I sang songs in Susu (Sousou), I sang in 'Malinke and Mandingo, President Sékou Touré's language. I did a song in Fula called 'Moabhe Guinea' and La Guinee Guine'. I sang in Puel. I didn't speak these languages... I sang Brazillian songs but I don't speak Portuguese' (Makeba 2004, p127-128).

Consistent to most early recordings is the core rhythm-section personnel, namely Leopold Flemming Junior (percussion), Sivuca (guitar and accordion) and Bill Salter (bass). In her later recordings, Makeba teamed up with some of South Africa's leading musicians such as Jonas Gwangwa, Todd Matshikiza, McCoy Mrubatha, Ray Phiri, Victor Masekela, Lulu Gontsana, and Themba Mkhize, to cite a few. Examples of these include *Eyes on Tomorrow* with Jonas Gwangwa on trombone (Makeba 1991b), *Homeland* with Themba Mkhize on piano (Makeba 2000), and *Reflections* with Lulu Gontsana on drums (Makeba 2003).

Makeba's recordings have been released on many record labels. She has recorded with Gallotone South Africa, Wrasse, RCA, Warner Brothers, Stern Music, Sonodisc, Reprise

and Mercury, more than once. Miriam Makeba can also be found on many compilations recorded by various labels such as BMG, Gallo and Columbia.

### 2.3 Choice of Repertoire for analysis

Makeba's discography reveals much duplication of repertoire. In some cases, a song has been re-recorded several times. In other cases, an exact same track appears on several different releases. For example, 'Pata Pata' has been recorded six times and appears on twelve albums. Different recordings appear on *Pata Pata* (Makeba 1967c); *Live in Tokyo* (Makeba 1968); *Live in Paris - Theatre Des Champs-Elysees* (Makeba 1977); *Welela* (Makeba 1989); *Reflections* (Makeba 2003), and *Forever* (Makeba 2006). Repeats then reappear on the compilation albums *Live in Paris and Conakry* (Makeba 1996); *Legend* (Makeba 2001b); *The Very Best of Miriam Makeba* (Makeba 2001c); *The Definitive Collection* (Makeba 2002a), and *The Early Years* (Makeba 2002b). Another example is the 'Click Song', which has been recorded eight times. These are some of the albums on which it appears; *Miriam Makeba* (Makeba 1960b); *Live at Berns Salonger* (Makeba 1966a); *All About Miriam* (Makeba 1967a); *Live in Tokyo* (Makeba 1968); *Country Girl* (Makeba 1978), and *Reflections* (Makeba 2003). The 'Click Song' then reappears on over fourteen compilation albums including *Folk Songs From Africa* (Makeba 1994); *The Very Best of Miriam Makeba* (Makeba 2001c); *Legend* (Makeba 2001b), and *The Definitive Collection* (Makeba 2002a), all of which are solo compilations.<sup>13</sup>

For the purposes of this study, Makeba's recorded repertoire is categorized into eight different genres from which were chosen carefully selected representative recordings that

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<sup>13</sup> Numbers provided exclude compilations with other artists.

demonstrate overall influences and musical direction. These provide an overview of the general styles Makeba has sung, such that a reasonable conclusion can be drawn with regard to her overall style. The categories are:

- South African Folk
- South African Jazz
- South African Pop Style
- African Folk
- Jazz Standards
- Blues
- Latin-American
- Other

A complete list of songs under these categories is shown in Appendix A.

Songs that fall under 'South African Folk' are those originating from South Africa and in South African languages, for example 'Click Song' or 'Retreat Song'. South African Jazz songs are those supported by the typical established key harmony associated with the jazz style, e.g. Mackay Davashe's 'Lakutshoni'langa' (Makeba 2001b), or a combination of American swing and *marabi*, such as 'Thula Ndivile' (Makeba 2001b). African Folk consists of folk songs from other African countries, e.g. Guinea's 'Sekou Famake' (Makeba 2001a). Makeba also recorded traditional folk songs that were not of African origin. These include tunes such as 'House of the Rising Sun' which is an American traditional folk song (Makeba 2002d) and 'Naughty Little Flee' which is a Jamaican calypso (Makeba 1966a). Jazz standards, as defined for African-Americans in section 2.1, include 'Ballad of Sad Young Men' and Latin-American songs include those written by Brazilian composers such as Luiz Bonfá's 'Manha de Carnaval' (Makeba 1960a) and

Jorge Ben's 'Mas Que Nada' (Makeba 1967b). Songs that proved difficult to categorize were placed under 'Other'. Most of the 'Other' songs are those that have elements of different styles. Examples include tunes like 'Don't Break My Heart' (Makeba 1991b) and 'Four Letter Words' (Makeba 1967a). The adopted categorization indicates a significant percentage of Makeba's repertoire is weighted toward South African Folk music.

As the study adopts a jazz perspective, the selection of repertoire for analysis was influenced by a requirement to research the influence of jazz on Miriam Makeba and consequently how she contributed to the overall genre as an African. The six songs selected are:

- 'Ballad of Sad Young Men'; the only jazz standard apparent in the researched discography).
- 'Carnival' and 'Mas Que Nada'; both Latin-American tunes, the latter being selected to further illustrate different periods in Makeba's recording career.
- 'Little Boy; a blues tune.
- 'Umhome'; a traditional South African folk song.
- 'Where Are You Going? A South African Jazz composition by Hugh Masekela selected as an illustration of jazz influences in the South African compositional context.

## 2.4 Analysis Methodology

Analysis forms the main component of this study. A search through available databases revealed no precedent for this kind of work. A system of analysis has been adopted that addresses musical attributes common and relevant to the jazz style. These are broadly

discussed below. Details pertaining to a particular musical style, where relevant to the selected repertoire under analysis, will be discussed in the analysis itself.

#### **2.4.1 Style**

This defines the genre of music and where relevant, its cultural roots, for instance Bossa Nova, Latin-American, or African traditional folk. There are certain expectancies with regard to delivery of a particular tune in the context of a certain style. Each style has its own unique characteristics, and these should be present in order for the style to be authentic. By accepting that this is the case, Makeba's treatment of a particular style compared to the authentic style itself, will be analyzed, e.g. Makeba's version of 'Manha de Carnival' compared to Joao Gilberto's recording of the same tune. There are certain instances where jazz musicians cross-pollinate styles, or where a tune is taken out of its stylistic context and given a different treatment, e.g. a Latin-based tune such as 'Girl from Ipanema' played as a swing tune or a swing tune such as 'Take The A Train' played as a bossa nova.

#### **2.4.2 Tempo/Time Feel/phrasing**

Certain tunes are written with particular tempos in mind. Some fall into general categories like medium swing, up-tempo swing, Latin, or ballad, each characterized by a particular tempo and feel. Selected tempo can also determine overall time feel. This is critical to the way in which a song is rendered, in that different tempos will stimulate different rhythmic configurations. For example, a slow swing might demand more triplet-oriented phrasing, whereas a medium-up swing demands more swing-eighth-note

phrasing. Slower tempos in swing utilize more of the triplet configuration, allowing for the middle eighth note in the triplet to become more apparent. Singers often make use of this in their phrasing. A good example is Dianne Reeves on 'Gotta be This or That' (Reeves 2005). Here the slow tempo of approximately seventy-two quarter notes per minute allows for much interplay with the triplet configuration, and Reeves can often be heard singing off the middle triplet or incorporating it into her phrasing. There is also opportunity and often expectation, for double tempo lines to be sung or played at slow tempos. This can open up many tiers of rhythmic exploration.

The concept of phrasing in jazz is particularly important. For example, phrasing in a Latin context is very different to swing. Placement of phrases is equally important. Where the swing eighth-note configuration may predominate, phrasing determines overall placement, behind or in front of the beat. This is often referred to as "back phrasing" or "front phrasing", meaning the swing-eighth is sung or played later or earlier (Zegree 2002, 47). Where medium-to up-tempo swing concentrates on the swing eighth note, emphasis on overall placement, behind or in front of the beat, determines phrasing or time feel. Saxophonist Dexter Gordon is well known for playing considerably behind the beat, even though he maintains a strong swing-eighth feel.

#### **2.4.3 Choice of notes, phrasing and improvisation**

This section addresses the way in which the melody of a tune may be played or sung differently from the expected or "correct" melody. In the jazz context, there is much flexibility in the way a melody may be interpreted. Jazz singers often embellish the



melody and sometimes change it altogether. This usually occurs on a repeat of the form of a tune. Jazz singers typically sing the melody twice, the first time more consistent with the original score and the second time with embellishments. A good example of this can be heard on Tierney Sutton's<sup>14</sup> recording of 'When Lights Are Low' (Sutton 2000). This is especially significant in some of the more seasoned jazz singers who often highlight important chord tensions belonging to the underlying harmony in their embellishment of a tune.

#### **2.4.4 Timbre/Technique**

This section addresses vocal technique separate from style. It addresses sound quality, inflections such as slurs, and the use of vibrato, glides, smears, and scoops that are typical of certain styles. The study will address the use of rough vocal timbres, call-and-response, and vocal grunts especially relevant to the African style.

#### **2.4.5 Instrumentation and Arrangement**

Instrumentation affects overall performance, both in its quality of production and the instrumentation itself, e.g., the use of a full orchestra as opposed to the standard jazz rhythm section. The analysis will address how different instrumentation may affect an artist's performance style. This is especially significant in the African styles where one may employ instrumentation that is more relevant to the style. Also, and often more important, is the quality of the performers' themselves, their specific backgrounds and influences. The accompanying performers skill and direction will have a significant impact on an artist's overall performance.

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<sup>14</sup> Tierney Sutton is an American Grammy Award winning jazz singer based in Los Angeles.

Typical arrangements appear regularly in the jazz context. Many tunes are written in standard formats such as the AABA or ABAB forms. Different instrumentation and arrangements will determine how a vocalist may relate to the musicians. In a small ensemble, for example, there is usually more interplay between instrumentalists and vocalist than in a larger ensemble.

#### **2.4.6 Comparisons to other artists**

Where possible, recordings of Makeba will be compared in the context of a particular tune to existing recordings by well-recognized jazz musicians (instrumentalists and singers). Because some tunes fall into broad categories, such as jazz standards, there are more recordings with different stylistic interpretations available for comparison. In other styles, such as African, there is less material to compare, especially where Makeba is considered the authentic source of a particular tune. In situations like this, later recordings by other artists influenced by Makeba have been used.



## Chapter 3

### (Analysis of selected repertoire)

#### 3.1 'Ballad of the Sad Young Men'

**Composer:** Tommy J. Wolf and Frans Landesman. **Album:** *Forever*, Gallo GWVCD 51. **Recorded:** November 2005. **Location:** Johannesburg. **Track Personnel:** Herbie Tsoali (Acoustic Bass), Clement Benny (Drums), Afrika Mkhize (Piano), Greg Geogiades (Nylon Acoustic guitar), Nelson Lumumba Lee (Synth Strings, French horns and Oboe), Camelia Gnea (1<sup>st</sup> Violin), Srdjan Cuca (2<sup>nd</sup> Violin), Jeanne Moolman (Viola), Laurie Howe (Cello), Gaylen Sales (Harp).

'Ballad of the Sad Young Men' is a song from the *The Nervous Set*, a 1959 Broadway jazz musical composed by Tommy Wolf and Fran Landesman. The musical tells the story of 'a generation of bohemian writers in post-World War II America who realigned modern literature and poetry in a way that was as compelling as their personal foibles and contradictions' <http://www.stage-directions.com/articles/nervousset.html> [accessed 21 January 2009].

It is not the most well known jazz standard but has nonetheless been recorded and performed in many different styles by several well-known artists such as Shirley Bassey (1972) and Rickie Lee Jones (1991), as well as prominent jazz artists including Anita O'Day (1961), Mark Murphy (1978), Kurt Elling (1995), Nils Landgren (2002), Wynton Marsalis (1998) and Keith Jarrett (1989). Because of this, the tune is considered a jazz standard and is part of a repertoire of standard tunes (such as 'Spring Can Really Hang You Up The Most') written by Wolf and Landesman.

appearing on *Forever* are all African or folk. There is no information in the liner notes that offers any insight into the arrangement or reasons for its choice. The following artists and their respective recordings are used as a comparative reference.

1. Anita O'Day (O'Day 1961) is recognized as one of the more influential jazz vocalists from the 1940's alongside greats such as Ella Fitzgerald and Billie Holliday. She forms a core part of a previous generation of jazz vocalists who influenced the generation into which Makeba was born. O'Day is well known for her impeccable phrasing, technique, and effortless swing.
2. Nils Landgren (Landgren 2002) is a Scandinavian trombonist and singer. He is considerably younger than Makeba, which makes for useful comparison as his approach is more contemporary. Although influenced by jazz, his roots are not African-American. He has recorded extensive jazz material as well as Swedish folk music, and like Makeba, has to an extent elevated his traditional folk music into the jazz domain.
3. Wynton Marsalis (Marsalis 1998) is currently head of Jazz at the Lincoln Centre.<sup>15</sup> He is an important cultural figure as well as a widely respected jazz trumpeter and educator.
4. Kurt Elling (Elling 1995) is a young American male jazz singer. He is influenced by jazz vocal greats Mark Murphy and John Hendriks. He is a modern jazz singer with the ability to transform old jazz standards into more contemporary designs with the use of extensive reharmonizations and often intricate jazz vocalese.

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<sup>15</sup> The jazz programme at the Lincoln Centre for the Performing Arts in New York.

5. Keith Jarrett (Jarrett 1991) is a highly respected jazz pianist who has worked with jazz icons Art Blakey and Miles Davis. He currently performs mainly solo concerts, but also in a trio dedicated solely to playing jazz standard repertoire.

Flexibility, improvisation, and freedom of interpretation form a fundamental part of jazz music as a whole. This is generally considered to be the stylistic nature of jazz. This could include altering the form and chords of a tune. 'Ballad of the Sad Young Men' is typically performed as a jazz ballad. The form is ABB, repeated with a coda ending, a total of forty-six bars. From the vocal versions used for comparison, Nils Landgren, Kurt Elling and Anita O' Day sing the entire form. Landgren includes an improvised solo over the whole form. Elling's version is particularly explorative with a rubato introduction and only piano accompaniment.<sup>16</sup> There is much improvisation from the piano and Elling often alters the melody line. Instrumental versions are often more creative with the form in the absence of the lyrics. Keith Jarrett, for instance, avoids the repeats and includes improvised solos played only over the B section. Marsalis plays an improvised solo over the whole form ending with section B and coda. Makeba sings an abbreviated form in which the B section is only repeated once before going directly to coda. There appear to be some discrepancies in the lyrics of the vocal versions used for this study. For instance, where Landgren sings *shattered light* in the coda, Elling, O'Day and Makeba sing *gentle light*. Where Landgren sings *knowing they are nights, missing all the stars* in the first B section, O'Day, Elling and Makeba sing *knowing neon nights, missing all the stars*. From these studies, the most commonly used lyrics are shown below.<sup>17</sup>

<sup>16</sup> 'Solo' refers to improvisation based on the harmonic progression of the tune.

<sup>17</sup> [www.songsofshirleybassey.co.uk/song/sng72016.html](http://www.songsofshirleybassey.co.uk/song/sng72016.html) [accessed 23 March 2009]

**A Section**

*Sing a song for sad young men, glasses full of rye  
All the news is bad again, so kiss your dreams goodbye*

**B Section**

*All the sad young men, sitting in the bars  
Knowing neon lights, missing all the stars  
All the sad young men drifting through the town  
Drinking up the night, trying not to drown*

**B Section**

*All the sad young men singing in the cold  
Trying to forget that they're growing old  
All the sad young men choking on their youth  
Trying to be brave, running from the truth*

**A Section**

*Autumn turns the leaves to gold, slowly dies the heart  
Sad young men are growing old, that's the cruellest part*

**B Section**

*All the sad young men, seek a certain smile  
Someone they can hold for a little while  
Tired little girl does the best she can  
Trying to be gay for her sad men*

**B Section**

*While the grimy moon watches from above  
All the sad young men, playing at making love  
Misbegotten moon shine for sad young men*

**Coda**

*Let your gentle light guide them home tonight  
All the sad young men*

**Makeba's abbreviated lyrics****A Section**

*Sing a song of sad young men, glasses full of rye  
All the news is bad again, kiss your dreams goodbye*

**B Section**

*All the sad young men, sitting in the bars  
 Knowing neon nights, missing all the stars  
 All the sad young men drifting through the town  
 Drinking up the night, trying not to drown*

**B Section**

*All the sad young men singing in the cold  
 Trying to forget that they're growing old  
 All the sad young men choking on their youth*

**Coda**

*Let your gentle light guide them home tonight  
 All the sad young men*

Makeba sings the lyrics of the first B section and jumps directly to the coda. By omitting the section about the moon and how its *light watches from above*, instead of the *gentle light* referring to *the grimy moon*, as is intended, a third unknown party is implied.

Ballads constitute an important component of the jazz repertoire and the slow tempos present unique challenges to singers and instrumentalists, both rhythmically and harmonically. Where the swing-eighth-note configuration underpins the rhythmic essence of the jazz feel, its place in a ballad is defined by the selected tempo. Two basic rhythmic feels appear:

- Feel (1): a 12/8 feel where the swing-eighth group appears in the triplet of each beat.
- Feel (2): a slow 4/4 in which the bar is divided in two or felt as two bars. In the latter case, swing-eighths are elevated into the sixteenth-note subdivision.

In jazz, ballads often explore both feels simultaneously and the suggestion of either is often determined by inflections of the soloist or singer, opening up a tier of complex rhythmic activity which is almost impossible to notate. The expectation for the swing feel and the introduction of different rhythmic suggestions is left to the musicians. For instance a singer may imply the time feel (2) and this may result in a momentary acknowledgement by the rhythm section. An improviser may suggest swing-eighths in his lines causing the rhythm to break from the 12/8 feel into a two-bar swing feel.

The extended form resulting from this often presents opportunity for reharmonization. Miles Davis explored this extensively in his renditions of 'Stella by Starlight', 'I Thought about You' and 'My Funny Valentine' (Davis 1964). For example in 'Stella by Starlight' a two-bar progression (Cmi7-F7) is felt as four bars with additional reharmonization (Cmi7-C#mi7-Cmi7-F7alt). In Jarrett's version of 'Ballad of Sad Young Men', the A section is played rubato with bass and drums entering in the B section with a four-beats-to-the-bar time feel. In the ninth bar, drummer Jack de Johnnette introduces a straight-eighth feel. The bass remains in a two feel. While the time feel is predominantly straight eighths, there is an implication of swing eighth-note lines in bassist Gary Peacock's solo, creating a complex tier of rhythmic interaction.

The straight-eighth feel is also evident in Wynton Marsalis's version. This changes half way through the B section to a triplet 12/8 with the occasional suggestion of a swing-eighth feel. Here the swing feel is elevated into the sixteenth-note subdivision. The rhythm section often fluctuates between the 12/8 and the swing-eighth-note feel. The



understanding is that the musicians can move in and out of these time feels at their discretion without compromising the overall pulse.

From a phrasing perspective O'Day generally sings the melody as it is written. Nils Landgren is loose with the overall rhythm and often finishes phrases earlier or stretches them into the next bar. His overall phrasing is quite explorative.

Makeba remains predominantly within a 12/8 feel. This is more consistent with a popular or commercial style than a jazz style. She consistently delays the entrance of the melody, at times singing the line half a bar later than it is written. This sense of phrasing is consistent throughout. For example in bar 1, where the melody is written on the downbeat of beat 1, Makeba begins on the upbeat of beat 2. Her phrases generally begin on the upbeat of beat 2 or on beat 3 throughout the song. She adheres to the melody with some variation. In bar 5, for example, she sings *all the news is bad again* as a blues phrase (notes are taken from the blues scale built on the sixth degree of the tonic). She generally avoids scale lines in the melody and often replaces the passing notes with either a repeat of the previous note or subsequent note. For example in bar 2 she sings the same note for *Young and Men*. Makeba passes over the IV Major chord in bar 5 of the B section thus compromising the movement of subdominant to dominant. Both O'Day and Landgren pay special attention to this note by slightly sustaining or emphasizing it, allowing for the richness of sonority to ring.

Makeba's jazz influences are evident in her stylistic scoops at the beginning of phrases and use of vibrato at the end of phrases. This technique is typical of a particular style and period in jazz synonymous with vocal greats like Sarah Vaughn and Carmen McRae. Makeba acknowledges McRae's influences.

Carmen McRae is also part of my education. At home, I have most of her records. I love to watch her. She is also very skillful with the microphone. And her enunciation! This lady, you hear every word she sings. I say to myself that I must work on my diction until I can sound as clear as she (Makeba 1989, 105).

Makeba's recording of 'Ballad of the Sad Young Men' is somewhat sterile. Where O'Day's recording is carefully arranged, Makeba's recording generally lacks detail in the arrangement. According to musicians on the session, the recording was played in a series of overdubs. The piano is a keyboard sample, which in itself compromises the overall arrangement, bearing in mind the use of orchestral timbres. As a result, while Makeba carries the sound and depth of character of a jazz singer, the performance lacks the depth and explorative possibilities evident in the recordings used for comparison. This makes it difficult to properly analyze the style in which Makeba is singing. It would have been interesting to hear her interpretation had she been accompanied by O'Day's band.

### 3.2 'Manha De Carnaval' ('Carnival')

**Composer:** Luis Bonfá. **Album:** *Mama Africa: The Very Best of Miriam Makeba*, Manteca MANTCD 014. **Recorded:** 1960. **Location:** Unknown. **Track Personnel:** Ernie Calabria (Guitar), Norman Keenan (Bass), Ralph McDonald (Percussion).



This Latin-American standard tune is usually played in a bossa nova style.<sup>18</sup> The song also goes by the title 'Black Orpheus' or 'A Day in the Life of A fool'. It originates from the 1959 French-Portuguese film, *Orfeu Negro*, set in Buenos Aires and relates the classic myth of Orpheus and Eurydice contextualized in the story of a street-car conductor and a country girl who fall in love during Rio's carnival, hence the alternative title, 'Manha de Carnaval'. The soundtrack, composed by Luis Bonfá and Antonio Carlos Jobim contributed to the popularity of the bossa nova movement in 1959 (McGowan & Pessanha 1998, 55). 'Manha de Carnaval' is the theme song of the film. It appears once, 'co-relating rather literally to the storyline as an anticipation of the new love of the couple on the upcoming morning of Carnival' (Perrone & Dunn 2002, 55). Its popularity is evident in the many recordings that have been made (Perrone & Dunn 2002, 59). The tune appears on several albums by Latin-American singers and jazz musicians, for example Joao Gilberto (Gilberto 1958), Astrud Gilberto (Gilberto 2003), Stan Getz (Getz 1962), Gerry Mulligan (Mulligan 1963) and Frank Sinatra (Sinatra 1969). Makeba recorded this song in 1960 under the title 'Carnival' on *The Many Voices Of Miriam* (Makeba 1960a). The exact same recording appears on a compilation album *Mama Africa: The Very Best of Miriam Makeba* (Makeba 2001c). Makeba's discography includes recordings of only a few distinctly Latin-American tunes. In addition to 'Manha de Carnaval' she also recorded 'Chove Chova', 'Xica da Silva' and 'Mas Que Nada'.

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<sup>18</sup> A distinction is made between bossa nova, the style and bossa nova, the rhythmic feel. 'Style' refers to the actual music that evolved from a particular period, and 'feel' refers to the rhythmic articulation.

Because Joao Gilberto is considered to be the father of the bossa nova style, his recording is used as a reference for analysis.<sup>19</sup>

Latin-based standard tunes have become a part of the jazz repertoire with many different treatments appearing. The Latin rhythms and influences crept into the jazz scene in the early 1930's and have become an essential component of the jazz style with many hybrid jazz and latin-based music forms being recorded. For example, the straight-eighth feel associated with this style is often combined, or fused with the swing feel in jazz. This mixture of styles appears on many of the *hard-bop* recordings of the 1960's. Horace Silver's Latin-based/swing tunes like 'Nica's Dream' appearing frequently are a classic example of this. Another example is Coltrane's recording of 'All Or Nothing At All' (Coltrane, 1995) and Barry Harris's 'Stay Right With It' (Harris 1962). Both use a fusion of swing and latin rhythms. Some hybrid terms like 'boogaloo' have appeared from this fusion of styles. A good example of this is Hank Mobley's 'Hi Voltage' (Mobley 2005).

'Manha de Carnaval' is a minor key tune in a thirty-two bar AB form with a coda. Although the song has been translated into English, Makeba sings it in its original language, Portuguese. The original lyrics (by Luiz Bonfá and Antonio Maria) are shown below with the direct English translation. The preferred English lyrics under the alternate titles 'A Day In The Life Of A Fool' and 'Black Orpheus' relate a similar story but are not a direct translation (English translations are generally more guided by the melody

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<sup>19</sup> Joao Gilberto is considered to be the primary innovator of bossa nova in the late 1950's. (Perronne&Dunn 2002, 75)

than the original lyric). Gilberto sings the first verse and coda. Makeba sings the second verse of the original lyric and coda.

### **Manha de Carnaval**

#### **Verse One**

*Manha tao bonita manha  
Na vida uma nova cancao*

*Catando so teus olhos  
Teu riso tuas maos  
Pois ha de haver o dia em que viras*

*Da cordas do meu violao  
Que so teu amor procurou  
Vem uma voz  
Falar dos beijos  
Perdidos nos labios teus*

#### **Coda**

*Canta o meu coracao  
A legria voltou  
Tao feliz a manha desse amor*

#### **Verse Two**

*Manha tao Bonita, manha  
Um dia feliz que chegou.  
O sol no céu surgiu,  
e em cada cor brilhou  
Voltou o sonho entao a coracao.*

*Depois deste dia feliz,  
nao sei se outro dia haverá*

*é nossa a manha  
tao bela afinal  
Manha de carnaval.*

### **Morning of Carnival**

*Morning, such a beautiful morning  
A new song in life*

*Singing only of your eyes  
Your laugh, your hands  
For there will be a day when you  
come  
From the strings of my guitar  
That only your love sought  
A voice comes  
To speak of the kisses  
Lost in your lips*

*My heart sings  
Joy has come back  
So happy the morning of this love*

*Morning, such a beautiful morning  
Of a happy day that arrived  
The sun came out in the sky  
And in every color shined  
Dreams then came back to the heart*

*After this happy day  
I don't know if there'll be another  
day  
In our morning  
So pretty after all  
Morning of Carnival*

### **A Day in the Life of a Fool (Sher 1995, 197)**

*A day in the life of a fool  
A sad and a long lonely day  
I walked the avenue, and hoped I'd run into  
the welcome sight of you coming my way*

*I stopped just across from your door  
But you're never home anymore  
Back to my room and there in the gloom  
I cry tears of goodbye  
Till you come back to me  
That's the way it will be everyday in the life of a fool*

### **Black Orpheus**

*I'll sing to the sun in the sky  
I'll sing till the sun rises high  
Carnival time is here, a magical time of year  
And the time draws near, dreams lift my heart*

*I'll sing while I play my guitar  
I'll cling to this dream from afar  
Will true love come my way?  
On this carnival day or will love  
Stay in my heart.*

*Will true love come my  
way on this carnival day  
Or will I be alone with my dreams?*

Gilberto sings the song in G minor. The recording begins with flute and piano playing the coda as an introduction. The strings state the melody of the A section and are accompanied by a cymbal playing lightly on beats one, and-of-two, three and the and-of-four. Gilberto sings the song accompanied by guitar and a steady eighth-note brush pattern. He uses vibrato sparingly and mostly only at the end of phrases.

Makeba sings the tune in the key of F minor. Her version consists of a four bar percussion introduction with voice entering at section A, accompanied by percussion.<sup>20</sup> Guitar and bass join at section B followed by a guitar solo over section A. Voice re-enters at section B ending with the coda. The bossa nova 3-2 clave is played throughout. Both Gilberto and Makeba's treatment of 'Manha de Carnaval' embrace the more traditional approach. Whereas Gilberto's rendition is in the authentic style, Makeba's interpretation and treatment of lyric and language only have an authenticity indicative of her familiarity with the style. However, she does, display the characteristic scoops and inflections typical of the jazz singing style. Both arrangements are simple, lasting approximately two and a half minutes. Although both versions explore some artistic license regarding rhythmic placement of phrases, the melody remains unaltered. Gilberto's speech-like singing particularly characterizes the style.<sup>21</sup> The fundamental difference between both recordings lies in the choice of tempo, with Makeba at approximately 120 beats per minute and Gilberto's at 92 beats per minute. Both versions end with a coda sung in rubato.

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<sup>20</sup> Whereas the original bossa nova style is a singer and hand picked guitar (McGowan&Pessanha 1998, 56) the inclusion of percussion is pertinent to the general style. The guitar usually plays a continuous rhythmic comping pattern with percussion outlining the clave.

<sup>21</sup> 'Bossa nova incorporated [sic] into Brazillian singing the relaxed way of speaking characteristic of Brazillian Portuguese (Carvalho 1990).

### 3.3 Mas Que Nada

**Composer:** Jorge Ben **Album:** *Miriam Makeba In Concert: Pata Pata*, Reprise CD COL-CD-2855. **Recorded:** 1967. **Location:** Unknown. **Track Personnel:** Leopold Flemming (percussion), Alex Layne (Bass).

**Album:** *Live in Paris & Conakry*, Sonodisc CD 6508 **Recorded:** 1977. **Location:** Paris. **Track Personnel:** Unknown.

**Album:** *Reflections*, Gallo GWVD 51. **Recorded:** 2003. **Location:** Johannesburg. **Track Personnel:** Unknown.

Jorge Ben is a Brazilian-born guitarist who made a profound contribution to the development of bossa nova and samba music. (McGowan & Pessanha 1998, 92). 'Mas Que Nada' (Oh, Come On) is a light pop mix of bossa and samba. It became Ben's first hit in 1963. The chorus was later adapted by Sergio Mendez who made it a hit in the United States in 1966 with Lani Hall and Karen Phillip singing the tune in Portuguese (McGowan & Pessanha 1998, 92). Makeba appears to have felt a strong connection to Jorge Ben's music, because she states on *Live in Paris and Conakry* (Makeba 1977) that she considers Ben an 'African Brazilian'. 'Mas Que Nada' can be found on many of Makeba's albums and compilations. For this analysis, three versions have been chosen:

- 1) *Miriam Makeba: Live in Paris and Conakry* (Makeba 1977)
- 2) *Miriam Makeba in Concert: Pata Pata* (Makeba 1967b) and
- 3) *Reflections* (Makeba 2003)

She also recorded two additional Ben compositions, 'Chove Chuva' (Makeba 1966a), 'Xica Da Silva' (Makeba 2003). The latter displays a similar groove and rhythmic feel as the 2003 recording of 'Mas Que Nada', both of which appear on *Reflections*.

While her diction and articulation in Portuguese are precise and clear, her personal touch can be heard in the additional use of indigenous vocal grunts and husky percussive sounds. These are evident in the introduction of her 1967 recording.

All versions employ guitar, bass, drums and percussion and adhere to the typical 2:3 clave configuration of the bossa nova. This is particularly pronounced on the 2003 studio recording, where the side stick clearly plays the clave. The 1977 recording is in a more contemporary straight-eighth bossa nova feel propelled by a quasi funk backbeat. There are some rhythmic discrepancies in the 1967 recording between the guitar and band. The guitar is not completely locked-in with the continuous straight-eighth cymbal pattern. The tempo of 1967 and 2003 are approximately 137 beats per minute. The 1977 recording is 150 beats per minute. However, the backbeat gives it a more relaxed feel. Makeba sings the same form in each recording but includes a longer introduction with vocal ad-lib on the live recordings. In the earlier recording, Makeba displays a lighter and more controlled tone as opposed to the mature, fuller, and richer sound she produces in the 2003 recording.



### 3.4 Umhome

**Composer:** Unknown **Album:** *Miriam Makeba*. **Label:** BMG. **Recorded:** 11 May 1960. **Location:** New York **Track Personnel:** Unknown.

**Composer:** Unknown<sup>22</sup> **Album:** *Homeland*. **Label:** Putumayo **Recorded:** 2000. **Location:** Johannesburg **Track Personnel:** Themba Mkhiza & Trevor Gordon (keyboards), Yoku Akanza (Guitar), Nelson Lumumba Lee & Raymond Dumbe (bass).

‘Umhome’ is a traditional SiSwati African folk song. According to her discography, Makeba recorded this song three times. The recordings used for this study are the 1960 recording (Makeba 1960b) and a much later recording from 2000 (Makeba 2000). It was later recorded by well-known South African singer, Sibongile Khumalo.

‘Umhome’ is significant in that it reminds us that a large part of the foundation of jazz music exists in African culture. African music possesses unique and particular characteristics that through the African-American experience form a key component of jazz music. One of the key ingredients of jazz music is the swing rhythm, the basis of which is found in the complex rhythms of African music. This is commonly referred to as ‘polyrhythm’, conceptualized in traditional notation as compound rhythm, 12/8 or 6/8. In compound time, a bar can be interpreted in 3 or 2. In African music this point of view is constantly changing giving the music a unique and dynamic feeling. In addition, the practice of ‘call-and-response’, in which a soloist sings a lead melody echoed by a chorus, is also evident in the work songs of the slaves taken to America and is directly related to the founding elements of jazz inherent in the blues. In African music, songs are

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<sup>22</sup> Makeba suggests this is a traditional song (Makeba 2004, 22). Sibongile Khumalo cites Makeba as the composer (Khumalo 1998).

usually built on short phrases or melodic riffs, endlessly repeated over very basic chord structures (Muller 2004, xxv). All these components are demonstrated in 'Umhome'.

In African culture, music plays a role in everyday life. It is seen to symbolize human and ancestral interaction. Andrew Tracey suggests in (Muller 2004, xxv), that the 'rhythmic complexity of patterns symbolizes the complexity of social relationships that exist in traditional African cultures'. 'Folk songs in Africa are a repository of history and epics' (Makeba and Gwangwa 1971, 11). Songs mostly evolved around events that occurred at a particular time, for example, a 'wayside medicine man, a battle, a ritual, harvest, hunting, wars, love, and cradle songs'. Authorship of folk music has proven to be a contentious issue as communities, not individuals, created folk music. 'Folk song is not popular music in the sense in which the word is most frequently used, but the song of the folk; not only the song of the people but, in a strict sense, the song created by the people' (Oliver 1968, 1). Although Makeba is seen as the ambassador of the African vocal style, she is really a part of a long tradition of singing, a tradition from which, through her grandmother, she learnt 'Umhome' (Makeba 2004, 22).

Miss Makeba's songs come out of an oral tradition. They have been transmitted by a long line of African singers, each one of whom invests them with his or her own unique interpretation to her material - an interpretation that differs from most of her predecessors, not only because she has assimilated the special experience of city life in South Africa, but because, far more than most African singers, she has been exposed to musical influences that are largely non-African. As those who have heard will know, Miriam Makeba's style is marked by a strong, dynamic, and huskily compelling quality which is distinct and unforgettable (Makeba & Gwangwa 1971).

Makeba relates the story of Umhome, a girl suffering *deep longing* or a *huge grief*. The song tells the story of a time passed when a newly wed bride, accompanied by another girl (usually a female sibling), following in the tradition of lobola, was required to serve in the home of her husband's family. This tradition is supposed to allow for the newly wed bride to become acquainted with her husband's family. In the case of this story however, the husband falls for the accompanying sibling. In her sadness, the bride longs to return home but cannot for fear of disgrace, as this would require that her family repay the lobola. Makeba attaches a personal significance to this song. 'The song rang true when I found Gooli (boyfriend) with my sister' (Makeba 2004, 22-23). This mournful expression is echoed in the minor oriented blues phrasing.

The earlier recording is acapella. The latter includes bass, drums, and guitar. The first recording is in E major and the 2000 recording is in G major. Both are at a moderately slow tempo (93 beats per minute). An existing transcription, from *The World of African Song*<sup>23</sup> (Makeba & Gwangwa, 1971, 39-40), strangely notates the song in 4/4 with dotted sixteenths representing the swing feel. The predominant 2-against-3 feel is totally absent. Because of the intricacies posed by notating subtle vocal inflections, precise accuracy in transcription has had to give way to playability (Makeba & Gwangwa 1971, 24). The African folk songs have been transcribed into staff notation so as to make them more accessible to those who are not familiar with the languages and the melodic structures of African music. While it is difficult to notate the complex rhythmic feels of African music, the compound time of 2-against-3 is better represented in 12/8, or at least in 4/4, with the

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<sup>23</sup> This book contains direct transcriptions of the African folk songs as performed by Miriam Makeba.

triplet indicated in the eighth-note configuration. This particular time feel is clearly played in the 2000 recording. The transcription is both inaccurate in rhythmic conceptualization and in form. For instance, the first time the refrain enters, it should fall on the third beat of a bar, and the phrase should be notated as a broad quarter note triplet figure followed by triplet eighths as shown in fig 3.4.1.



Fig 3.4.1. Correct notation for refrain of Umhome.

The guitar plays a recurring repetitive refrain outlining G major (minus the leading tone F#) against an ostinato bass pattern on 1 and 5 of the tonal centre. Makeba's phrases are derivative of blues, with minor oriented lines predominating over major harmonies with particular emphasis on the flattened seventh and the flattened third. In its resolution, the guitar phrase outlines a plagal cadence. This against Makeba's melodic phrasing, results in a typical blues sound. The form is loosely defined as a call-and-response, with an opening twelve-bar phrase sung by Makeba after which the guitar answers with a three bar refrain which Makeba then echoes. An example of this can be heard in bar 14 where the recurring melodic riff is played by the guitar in Makeba's version and flute in Khumalo's version. After an additional two bars the form repeats. The answering refrain

is introduced differently in the repeat. Here its relationship to the bass changes. The first time it falls on the second half of the bar and the second time it appears on the first beat of the bar together with the bass. This is possibly an unplanned situation in which once the 'call' or opening phrase is completed the refrain enters. The ostinato bass merely provides a tonal and rhythmic reference. Thus the refrain can begin on either beat one or three without compromising the overall integrity and flow of the song. The song picks up pace toward the end with the bass pattern intensifying the 12/8 feel and eventually returning to the original ostinato figure. Makeba demonstrates some characteristic vocal effects over this section.

Khumalo's recording is based on a similar form and according to Khumalo (see Appendix B) was modeled on the Makeba recording. The overall texture and sound is similar, with the inclusion of a more modern representation of the tonal centre. The flautists can be heard emphasizing the dominant seventh sound in the use of the *bebop* dominant scale as a source for improvisation. Rhythmically, both recordings are similar. In Khumalo's version, however, the refrain begins on beat three each time. Reharmonisation on the refrain and the overall arrangement is more precise and clear than in Makeba's recording. In traditional music, the performer can exercise liberty in interpretation of a particular song. Both Makeba and Khumalo do this by improvising the melody and singing variations of the lines. Traditional African music places more emphasis on melodic variations as opposed to complicated harmonic progressions. One can easily combine the phrases of this song with jazz chords typical of more advanced blues. Ballentine states that, 'in traditional African music, repeated harmonic patterns

(sometimes called 'root progressions' or 'harmonic segments') are a fundamental characteristic (Ballentine 1993, 62).

In the a cappella version, Makeba displays all the characteristics of her origin and roots. These include her use of rough vocal timbres and grunts, tonal inflections, scoops and vocal percussion sounds which are interspersed between the melody lines. Her interpretation really harks back to the pre-jazz influences of Africa that must have been present at the very inception of jazz music. Makeba delivers a clear sound quality and exercises her higher register. The dynamic contrast adds to the emotional intensity of the song, especially in the parts where Makeba doubles with the guitar.

Khumalo delivers the song with impeccable intonation and expresses her creativity with different vocal timbres. She has an ability to sustain long notes without using any vibrato. She also uses her voice in an animated manner, exploring emotions purely with sounds and what could be described as 'unusual, unconventional, and strange noises'. Like Makeba, she scoops her notes and both produce long phrases, displaying sound vocal technique. The blues quality is more prevalent in Makeba's version than in Khumalo's version. However, both renditions are vivid in their portrayal of the suffering expressed through the song.



### 3.5 Where Are You Going?

**Composer:** Hugh Masekela

**Album:** *Reflections*, Gallo GWVD 51. **Recorded:** 2003. **Location:** Johannesburg. **Track**

**Personnel:** Unknown.

This is an original song written by trumpet player Hugh Masekela, one of South Africa's most prolific jazz musicians. The lyrics tell the story of 'a lonely wanderer yearning to come home'. Like many of the South African jazz musicians of the sixties, Masekela spent a number of years in exile. The inspiration behind this song was possibly drawn from this experience. Makeba's first recording of this song was the LP *The Magnificent Miriam Makeba* (Makeba 1966b). This recording was not available for this study. The 2003 *Reflections* (Makeba 2003) recording was used demonstrating Makeba in her later years.

The form of the tune is AABC. The tune is in F major and modulates to A flat major in the B section and back to F in the C section. The A section is a twenty-two-bar repeated section with a first and second ending. The B section is twenty-seven bars and the C section sixteen - a total of sixty bars. Makeba is accompanied by a standard piano, bass, and drums rhythm section with strings and harmonized backing vocals. The lyrics are shown below.

#### A1 Section

*Where are you going? Weeping Wanderer  
I can see by the tears in your eyes that  
You have sorrow in your heart.*

#### A2 Section

*Where are you going? Lonely wanderer*



*I can see by the dust on your feet that  
You have come a long way.*

#### **B Section**

*Steady! Easy! Don't try to jump so high  
Look back and see how great the flight has been  
When will you forget all your roaming lonely wanderer?*

#### **C Section**

*I can see by your longing gaze that  
Sorrow is the reason why you flee.  
So rest a while, lonely soul.*

There is no information on how the song was originally conceptualized in respect of style, tempo, and time feel. However, a comparison of three different recordings presents entirely different arrangements. On *Lasting Impressions of Ooga Booga* (Masekela 1996), Masekela plays the song as an instrumental medium-slow 4/4 swing. The accompanying musicians are all seasoned jazz musicians from America. Being the author of the song, one can assume this version best represents Masekela's original concept. South African singer Sibongile Mngoma recorded the song on *A Glimmer of Hope* (Mngoma 2003). Her version has no relationship harmonically or rhythmically to Masekela's version. It is played in a 12/8 pop-ballad style with simplistic harmony. A transcription of Makeba's 2003 recording is shown in Appendix D. Here the song is played as a straight 3/4 jazz ballad. This version does not explore the rhythmic complexity typifying the jazz ballad style and could be better characterized as a pop ballad.<sup>24</sup>

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<sup>24</sup> Jazz ballads are characterized by a complex interaction of time feels. This was discussed earlier in 'Ballad of Sad Young Men'.

Like 'Ballad of Sad Young Men' however, the song is supported by the typical established key harmony characterizing the jazz standard repertoire, e.g. ii-V7 progressions, and rich upper structure dominant seventh voicings with #11, b9. The harmonies sung by the backing vocals utilize these typical jazz-styled voicings. This coupled with the instrumentation gives the song a jazz flavor. However, compared to stylistically similar recordings such as Joni Mitchell's 'You've Changed' (Mitchell 2000) or Carmen McRae's 'Ruby my Dear' (McRae 1988), Makeba's recording lacks a sophistication of arrangement.

Makeba's vocals display a breathy quality. Her use of vibrato is mainly at the end of phrases. At times, however, her vibrato could be mistaken for a quality associated with an older voice. Her overall phrasing is less legato compared to earlier years. Her overall vocal approach carries the weight and sound synonymous with respected jazz vocal greats.

### 3.6 Little Boy

**Album:** *The World of Miriam Makeba*, RCA. **Recorded:** 1963. **Location:** Unknown. **Track Personnel:** Unknown.

‘Little Boy’ is a blues composition by Miriam Makeba. Makeba recorded the song once. She is cited as the composer on the album on which it appears. Her most comprehensive online discography however, [www.akh.se/makeba/albums.htm](http://www.akh.se/makeba/albums.htm) [accessed 15 March 2009], does not specify a composer.

The reason for analysis of this tune is for its blues orientation. The melody and the underlying harmonic progressions belong to the traditional style of blues music, an essential component of the jazz tradition. Although there is no information about this song in the liner notes, its origin is clearly embedded in this tradition.

Blues is a folk music developed in the early part of the twentieth century. It is derived from work songs, lullabies and spirituals sung by African slaves in USA. Many forms of popular music including jazz have roots in blues. It was mainly a vocal music with themes about matters of the heart. One of the earliest and most prominent female blues singers is Bessie Smith. Following in her lineage is the legendary Billie Holiday. Pointing to the importance of tradition in jazz, Billie Holiday consistently declared her debt to the music of her mentor Bessie Smith although she had never met her (Khan 2005). Makeba is part of this tradition in that she cites Holiday as one of her primary influences. By her own admission, Makeba was influenced by the great American jazz singers and particularly Billie Holiday (Makeba 2004, 66).

‘Little Boy’ is founded on the relationship of a minor-oriented melody over primary I-IV-V harmony. There are many blues forms. The most common is the twelve-bar blues shown in Fig 3.6.1.



Fig 3.6.1: Twelve- bar blues form

Other typical blues include the sixteen-bar and eight-bar forms. These are usually more flexible than the twelve-bar form in their harmonic movement. An example of an eight-bar blues form is ‘I Want a Little Girl’ (Kelly 1966). Here the eight-bar form is used over the A sections of a 32-bar AABA form – essentially an eight-bar repeated blues with the addition of an eight-bar bridge. ‘Little Boy’ is an ABB form with a sixteen-bar A section and an eight-bar repeated B section. Both sections use primary harmonic sequences. The A sections are sung rubato with guitar. These sections are essentially the chorus. The story is told in the B section. This is played in a straight-eight feel with the addition of bass and drums.

The opening guitar phrase is distinctly blues. In the A section the guitar plays improvised blues phrases that answer the chorus. The melody is based on the Bb Blues scale

supported by I-IV-V harmony. The essence of the blues sound lies in this combination of minor-oriented melody and major harmony. In blues, the melody is mostly derived from a five note pentatonic scale comprising the intervals 1, b3, 4, 5, b7 (Lilley 2007, 17). The flattened third and seventh are referred to as 'blue notes' as they create dissonance against the major harmony. The melodic notes combined with the primary harmony create a  $I7^{b9}$ ,  $IV^7$  and  $V^7$  altered chords. The blues scale is formed with the addition of a flattened fifth. This note attempts to address differences in the tuning systems of the equal-tempered harmonic system and African-based melodic tuning systems. The voice is particularly suited to bending pitches around the 'blue note' areas. The flattened fifth characterizes the opening statement of the chorus of 'Little Boy'. The B section is based entirely on the Bb minor pentatonic scale (see appendix E).

Lyrics in blues vary considerably but usually always tell a story suggesting a feeling culminating in the 'blues'. The lyrics of 'Little Boy' (shown below) are slightly unusual in that they suggest a story of Jesus. An attempt was made to enquire the meaning and origin of the song in an interview with Makeba but unfortunately she passed away before responding to the interview questions.

#### **Chorus (A Section)**

*Little boy, how old are you?  
Little boy, how old are you?  
Little boy, how old are you?  
Well I'm only twelve years old.*

#### **Verse (B Section)**

*This little boy as you remember  
Was born on the twenty-fifth of December  
The lawyers and doctors were amazed and*

*Had to give this little boy a braze*

*The lawyers and doctors stood and wondered  
As though they had been struck by thunder  
And they decided as they wondered that  
All mankind must come to an end.*

**Chorus (A Section)**

*Little boy, how old are you?  
Little boy, how old are you?  
Little boy, how old are you?  
Well I'm only twelve years old.*

**Verse (B Section)**

*Well this little boy had the key  
To the hidden mystery  
The lawyers decided as wise as he  
We'd better let that little boy be.*

*The last time this little boy was seen  
He was standing on Mount Olive at green  
When he dispersed all the crowd  
He entered up into a cloud.*

**Chorus (A Section)**

*Little boy, how old are you?  
Little boy, how old are you?  
Little boy, how old are you?  
Well I'm only twelve years old*

Makeba displays an almost flawless tone quality, rich in body and very controlled. Her loose phrasing and the way in which she plays with syncopation can be likened to the techniques of blues greats such as Bessie Smith or Billie Holliday. Her performance exhibits many of the attributes associated with blues singing, such as use of slides, blue notes, pitch inflections, and anticipated or syncopated phrases. 'Although these features appear in all popular singing, they are especially prominent in blues' (Martin 2005, 36).

## **Chapter 4**

### **(Conclusion)**

This study analyses Makeba's musical style from a jazz perspective, by comparison with similar recordings by respected jazz artists, in the context of a representative repertoire drawn from her discography.

Analyzing style from a particular standpoint such as jazz allows for conclusions to be drawn based on the accepted practice aligned with this style – a style in which she is often categorized. In view of the accepted definition of jazz as an African-American art form, Makeba cannot really be defined as a jazz musician. However, she is obviously rooted in one of its main ingredients - African music - but is absent in the detail brought about by the sophistication of harmonic thinking aligned with the other main ingredient, namely Western Classical Music. Her diverse influences outside of Africa (including jazz) have created an overall style that could be seen as a part of the jazz domain in the same way as Abdullah Ibrahim whose music is unique to his roots is often viewed as a jazz musician. For different reasons, both these icons are in fact, similar in their classification. Both have unique cultural roots, and both are influenced indirectly by American jazz greats.

The fact that Makeba is seen as a jazz artist opens the often-debated issue around the definition of jazz, as either an African American art form or a broader based world music form with African-American roots. Jazz has a specific history and tradition that has, over time, incorporated many different styles of music from around the world. This may have



resulted in jazz expanding to become more of a world music form. Jazz now has so many sub-categories that associate weakly related jazz styles to the pure art form that one begins to forget that jazz is part of a rich tradition with a specific lineage. If this is absent then the music is not really jazz music. Pure jazz is at risk of being a sub-category of itself and is often now referred to as 'Classic Jazz'. The term 'jazz' might in time rather refer to a specific musical period like 'Baroque' or 'Romantic' periods in Western Classical Music. However, categorization in the music industry is necessary for a functional economic music business to exist. Consumers need labels, e.g. jazz, pop, afro-jazz or country, to better understand music. Under these categories, awards are made in which artists become the best in a particular category. Makeba's 1966 Grammy Award for *An Evening with Belafonte and Makeba* (Makeba 1965) is under the category 'Best Folk Album', while her 2004 South African Music Award for *Reflections* (Makeba 2003) is under the category 'Best Jazz Vocal Album'. This necessity is driven by economics rather than musical actualities. If an artist falls into several categories, it becomes difficult to market the artist effectively. What constitutes the attributes for each category is a mystery known only to those who make the awards and market the music (my personal opinion). What is interesting about Makeba is that despite the numerous awards in different categories, analysis indicates that her style is consistent regardless of the genre of music she sings.

The analyses of Makeba's renditions of music from other cultures, e.g. Latin-American, highlights her versatility as an artist as well as her interest in styles and languages other than her own. In the jazz domain, her treatment of the jazz standard tune, 'Ballad of Sad

'Young Men' is oriented toward the jazz style but does not really achieve the kind of explorative qualities associated with the jazz artists used as comparison in this study. This is especially evident in the quality of arrangement and skill of the accompanying musicians, there being no improvisation or exploration of harmony and a distinct lack of sophistication in arrangement. Makeba has the sound and flavor of jazz but lacks the detail and language that addresses the relationship of melody and harmony. She does however have a sense of rawness in her blues oriented inflections and vocal quality. The aspects of Makeba's recordings that are most deficient and by comparison compromise her position in the jazz world are the supporting arrangements and musicianship. The lack of these two very important components is most noticeable when you compare Makeba's recordings to those by recognized jazz artists. The playing style of supporting instrumentation has a significant impact on the singer's overall delivery, in that certain nuances stimulate musical reactions among the band, thus creating a spontaneous and organic interaction. This is not very evident in Makeba's recordings, posing the question as to whether Makeba would have fitted more into the jazz vain had she been accompanied by the quality of musicians and arrangements evident in O'Day's recordings.

Jazz musicians are also significantly defined by repertoire choice and are often remembered more by this than by the stylistic characteristics associated with their respective playing styles. For instance Coleman Hawkins' version of 'Body and Soul' (Hawkins 1996) is a fundamental part of the jazz tradition. As a jazz saxophonist, learning Hawkins' solo on this classic ballad is fundamental to acquiring skill in jazz. It is

a staple part of the tradition. Miles Davis versions of ballads such as 'My Funny Valentine' (Davis 1964) or 'All of You' (Davis 1964) are also formative parts of the tradition of jazz. Respect for the music and playing styles of those who came before is paramount to acquiring skill in jazz. Makeba cannot be categorized as a jazz artist based on her repertoire selection especially considering she only recorded one jazz standard and the majority of her discography is weighted toward South African Folk music. Most of the jazz greats alongside whom she is heralded, sing a repertoire predominately based on songs that were written for Broadway shows. These have become part of the legacy and tradition of jazz. Familiarity with this repertoire and the greats who have played or sung the repertoire is a prerequisite for any jazz musician. For instance Billie Holiday sings a classic standard repertoire of tunes such as 'Love for Sale' (Holiday 2007) from *The New Yorkers*, 'Stormy Weather' (Holiday 2007) from *Cotton Club Parade-22nd Edition* and Gershwin's 'Nice Work If You Can Get It' (Holiday 1991) from *A Damsel in Distress*. Her repertoire has made her what she is. Similarly, Makeba is well known for her versions of 'Pata Pata' (Makeba 1967c) and the 'Click Song' (Makeba 1967c), which are considered by those following in her footsteps as definitive versions. What is more interesting than her repertoire selection is that, in the same way as she is stylistically consistent, regardless of the genre she sings, she is also consistent in her style regardless of repertoire. She does not attempt to be or to align with, a particular style but has rather developed an overall style consistent in all her work based on her influences and changing environments. She is rooted in an African vocal style and her status has made her an icon of this style. In addition, she notes that in America, she 'was something of a

novelty'. This made her realize that staying true to her roots was fundamental to her success as an artist.

If I sang my music from home, if I sang the music of my roots, only then would I be someone. I think if I had gone to America and done their type of music, they would have laughed at me because Ella Fitzgerald was there and you cannot beat people at their game...the bulk of my music and the strength of my music was that it was from my homeland...I kept my music. I kept the music of my roots." (Makeba 2004, 66-67)

Makeba's exposure to other musical cultures and styles could have resulted in the formation of a more definitive African style of singing that inherently borrows musical elements from other cultures. These elements, fused with the experience of African life, have birthed a unique and traditionally rooted sound - a sonorous and rhythmically diverse music with inflections synonymous with the rich vocal culture of Africa and its people. Miriam Makeba's roots in African traditional music are evident in her compelling delivery the South African folk song 'Umhome'. Here, her vocal imagery gives impact and emotive emphasis, conjuring feelings of pain and solitude associated with the sound that was formative in creating the blues. This blues element is also prevalent in her stylistic approach to 'Little Boy'. The song harks back to the early work songs and slave hollers that gave birth to the Blues. Makeba's treatment of these two songs illustrates the African component that is a fundamental part of the equation of jazz, possessing all the original elements of the African sound that combined to make jazz what it is, almost as if Makeba is the very origin of jazz itself.

Although Makeba, by her own admission, isn't really a 'jazz' singer in the pure sense of the word, she displays facets of influences from American jazz singers, both in composition, and vocal delivery. Carol Cooper supports this notion in stating that 'Makeba routinely displays the impeccable timing and diction of a jazz singer' (Cooper 2000). The Newsweek newspaper in America further claimed that 'She sings with the smoky tones and delicate phrasing of Ella Fitzgerald, and when the occasion demands, she summons up the brassy showmanship of Ethel Merman and the intimate warmth of Frank Sinatra' (Makeba 1988, 89). These comparisons support Makeba's influences from the great American jazz singers. She possesses stylistic qualities similar to the classic jazz singers. However, from a pure jazz perspective, Makeba probably fits more into that part of the lineage predating the existence of jazz. At the same time she is influenced by real jazz greats who are, in turn, a part of this tradition. Makeba has more authentic roots in African music than those American jazz artists she draws influences from. This study accepts that in jazz 'a distinction can be drawn between a stylist who utilizes the common language base in an original way, and the innovator, who brings a new and particularly different aesthetic to the music. Some artists are considered important stylists in a particular stream, and others have developed such distinct voices that they are considered innovators and become markers from which schools of playing stem' (Lilley 2006, 4). In the case of Makeba, her strong associations with jazz and her distinctive qualities have already found their influence in young jazz singers worldwide. She is an innovator of the South African Jazz style through her American influences and traditional roots as opposed to a stylist in the pure jazz domain. Her influence in the jazz world should, over time, justify her place in the development of the jazz sound.



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## Appendix A – Discography

(Recording dates placed next to song titles)

### South African Folk

Amampondo 1963, 1966, 1968, 1975, 1977, 1989, 1973  
 1991, 1987, 1994, 1996, 2001  
 Akana Nkomo 1966, 1965  
 Asilimanga 1968  
 Africa 1975, 1989  
 Angilalanga 1988, 2006  
 Baile Banake 1965  
 Baby Ntsoare 2007  
 Banayi 1967  
 Bayajabula 1988  
 Bambarana 1993  
 Baya Ndimemeza 1968  
 Click Song 1960, 1966, 1967, 1978, 2003, 1965, 1973, 1991  
 1994, 2001, 2002, 1972  
 Cannon (Mbayi Mbayi) 1965, 2002  
 Congas 1977, 1996  
 Choo Choo Train 1993, 2003  
 Chicken (kikirikiki) 2001, 1979  
 Dubula 1963, 1973, 1991, 1994  
 Darkie Kea Lemang 2002  
 Emabhaceni 1988  
 Ekoneni 1968  
 Emavungwini  
 Gone Are My Children 1965, 2002  
 Hush Hush 1965, 2001, 2002  
 Ha Po Zamani 1967  
 Hamba Naye 1968  
 Hauteng 1974  
 Holilili 2006  
 Homeland 2000  
 Into Yam 1963, 1968, 2006,  
 1968  
 In The Land of The Zulus 1965  
 Isangoma 1978  
 Jolinkomo 1967, 1977, 1990, 1996, 2001, 1977  
 Jikele Maweni 1968  
 Kilimanjaro 1960, 1965, 1966,  
 1974, 1973, 1990, 1991, 1994,  
 1996, 2001, 2001, 1977  
 Kwedini 1963, 1991, 1994  
 Khawunyani- Khanyange 1965

Khuluma 1965  
 Khawuleza 1965, 2002  
 Kulala 1968, 1974, 1996, 2001  
 Kadeya 1974  
 Kutheni Sithandwa 1968, 2002  
 Kwela Joe 1959  
 Kwela Blues 1959  
 Lenyalo Le Thato 1991  
 Lumumba 1970  
 Lindelani 2000  
 Mafeteng 1991  
 Mbube 1960, 1966, 1978, 1991, 1994  
 Mayibuye 1964, 1966, 1991, 1994  
 Mamoriri 1964  
 Maduna 1965  
 Malaika 1965, 1974, 2006, 1996, 2001, 2002, 1977  
 Muntu 1965/6, 2002  
 Murtala 2006  
 Mr Man 1966  
 Mas Que Nada 1967, 1968, 1977, 2003, 1987, 1996, 2001, 1977  
 Mommy 1967  
 Maria Fulo 1967  
 Magwala Ndini 1968  
 Malayisha 1968, 1979  
 Measure The Valleys 1970, 1974, 1990, 1996, 2001  
 Mama Ndiyalila 1974  
 Mo Lou Yame 1974  
 Meet at the River 1978  
 Masakhane 2000  
 Miriam & Spokes Phata Phata 1968, 2001  
 Mtshakazi 1968  
 Makoti 1968  
 Maduna 1991, 1994  
 Malouyame 1987, 2001  
 Milel 2001  
 Ndivile Zintaba 1991, 1968  
 Nagula 1960  
 Nomeva 1960, 2006, 1991, 1994  
 Nomthini 1964  
 Nongqongqo 1965, 1991  
 Ndodemnyama 1965, 1991,

2002  
 Ndibanga Hamba 1979  
 Ngalala Phantsi 1988  
 Ngiya kuyeka 1988  
 Nginani na 1988  
 Ndimbone dlula 1968  
 Ndamcenga 1968  
 Ngewundini 1987  
 Nomalungelo 2002  
 Oxgam 1060, 1965, 1966, 1967, 1988, 1973, p2002  
 Owakho 1968  
 Olilili 1991, 1994  
 Orlando 2001, p2002  
 Pata Pata 1967, 1968, 1977, 1989, 2003, 2006  
 Pula Kgosi Seretse 2002  
 Qhude 1964, 1991, 1994  
 Six String Kwela 1959  
 Saduva 1960, 1967, 1989, 1991, p2002  
 Singa Madoda 1968  
 Sibongile 1968  
 Sabumoya 1988  
 Sindiza ngeCadillacs 1968, p2001  
 Sabelani 1987  
 Tululu 1970  
 Tutu Maramba 1974, 1990  
 Thina Sizonqoba 1991  
 Thula Mntanami 1993  
 Thula Sizwe 2002  
 Teya Teya 2002  
 Thanayi 1977  
 Umbhaqanga 1959, p2002  
 Umqokozo 1960, 1968, 1977  
**Umhome 1963, 1991, 1994, 2002**  
 U Shaka 1967, 1974, 1990, p1996, p2001  
 Umoya 1968  
 Uyadela 1968  
 Ungakanani? 1988  
 Umam' Uyajabula 1988  
 Uthando Luyaphela 1968  
 Uile Ngoana Batho p2002  
 Vukani 1991  
 Welela 1991  
 Zenize Nabo 1977



**South African Jazz**

Soweto Blues 1989, 1986

Ntyilo Ntyilo 1960, 2002

Lakutshoni' langa 1960, 1964, 1975, 1993, 1991, 1994, 2001, 2002 Sophiatown Is Gone  
p2001, 2002

Thula Ndivile r2002

**Where Are You Going? 1991**

**Folk (African and Other)**

Ask The Rising Sun 1966, 1968, 2002

Amaliya 2000

Cameroon 1965, 1973

Comme Une Symphonie d' Amour 1979, 2003

Djigunira 1974, 2001

Evev Shel Shoshanin 1965

Forbidden Games 1963, 1966, 1977, 1987, 1996, 2002, 1971

House of the Rising Sun 2002

Jeux Interdits 1975, 2001

Liwa Wechi 1960, 2000, 1977

Maohabe Guinea 2001

Milele 2001

Ngoma Kurila 1960, 1977, 1988, 1996

Nyakwabe 1988, 2006

Pole Mze 1991, 1994, 2006

Prendre Un Enfant 1933

Sekou Famake 1974, 2001, 2006

The Naughty Little Flea 1966

Toure 2006

Vamos Chomar Ovento 1963

**South African Pop Style**

A Piece of Ground 1967, 1968, 1965

African Convention 1979, 2003, 2001

Africa is Where My Heart Lies

Brand New Day 1970

Can't Cross Over 1960, 2001, 1977

Country Girl 1978, 1987

Eyes on Tomorrow 1991

Goodbye Poverty 1978

In Time 2000

Make Us One 2002

My Love Is Young 1965

My People 1993

Ring Bell 968, 1977, 2003, 1996, 1977

Table Mountain 1968, 2002

We Speak Peace 1959  
 Quit It 1974, 2003  
 Westwind Unification 1991

### Jazz Standard

**Ballad of Sad Young Men 1967, 2003**

### Blues

**Little Boy**

### Latin American

**Carnival 1960**

**Mas Que Nada 1967, 1968, 1977, 2003**

Chove Chuva 1965, 1966

Xica da Silva 1978, 1987, 2003

Reza 1967, 1968

### Other

A Promise 1974, 1987

Back to the Shelters 1959

Big Five 1960

Beau Chevalier 1965

Birds 1991

Cause We Live For Love 2000

Charlie 1966, 1965, 2002

Come To Glory 1964

Dawn Of The Corner 1970

Don't Break My Heart 1991

Dakhla Yunik 1975, 2001

Everything For You My Love 1975

Four Letter Words 1967

Good Grunge 1993

Maria Fulo 1967

Moody Moods 1991

Mr Man 1966

Oh! So Alone 1965, 1966

Oh! Tell My Mother 1966, 1965

One More Dance 2002

Quickly Inlove 2002

Rockin'n Rhythms 1958

Same Moon 1965

Seven Good Years 1965

Shihibolet 1964

Six Down 1959

Solo Jump 1959

Tailor Man 1978

That's How It Goes 1966  
The Sound Of A Drum 1967  
To Love and Lose 1967  
Tuson 1964  
When I've Passed On 1991, 1965, 1966  
Where Can I Go? 1991  
Where Does It Lead? 1965  
Willow Song 1964  
Wonders And Things 1963

University of Cape Town

## Appendix B

Interview with Sibongile Khumalo conducted via email on 22nd December 2008.

**NX:** How do you crossover seamlessly from classical to jazz? (Some see you as an opera singer and some view you as a jazz singer). How do you see yourself and what is your feeling with regard to being labeled as either? What is your take on “jazz” as a label in general?

**SK:** The term crossover does not sit comfortably in my mind/psyche. I think largely because ‘crossover’ is not something I set out to do. I see myself first as a singer who has the fortune of being able to immerse herself in either style; whether it is in singing an operatic role or interpreting a jazz number or folk song or even in fusing the different styles in one piece.

**NX:** Growing up as a young aspiring female singer, who were your influences and inspirations?

**SK:** As a teenager I wanted to be an opera singer but was discouraged by my teacher father. He felt that because of the politics of the day, I would have had to leave the country in order to fulfill my dream abroad, and that was an untenable option. I was influenced by a variety of singers such as Leontyne Price, Maria Callas and Joan Sutherland on one hand, and Ella Fitzgerald, Sarah Vaughn and Della Reese on the other and a variety of others in between.

**NX:** What prompted you to perform Miriam Makeba's 'Umhome'? The only other recording I am aware of is Miriam Makeba a capella and with guitar, percussion and string bass. How was your arrangement conceptualized?

**SK:** It is a very haunting song about a young woman's plight and it was a gut response to a beautiful melody. It developed during rehearsal with the guys I was working with while preparing the 'Retrospective of SA Jazz' project (1998)...what ultimately became known as the *Live at the Market Theatre* recording. Themba Mkhize, Vusi Khumalo, Khaya Mahlangu, Prince Lengoasa and Herbie Tsoaeli all had a hand in how that song developed.

**NX:** On 'Umhome', what inspired your strong vocal approach? Namely the growling, vocal grunts, animated and often whaling timbres?

**SK:** It was the pain in Miriam's voice. Even though her singing is generally smooth, I always sensed the heartfelt and soulful presence of a deeply felt pain and perhaps trauma? I loved the song even before I knew the meaning of what it was about and so the vocal approach was inspired by an instinctive response to the intrinsic meaning of the song, before the intellectual manifested.

**NX:** What is your view on young aspiring musicians enrolling in formal music education prior to launching their careers?

**SK:** I believe that formal education is always a useful tool for anyone aspiring to any profession. It remains the teacher's responsibility to guide the student in the right direction but it can never be dismissed. I often use the analogy of a diamond in rough that is picked up and polished and cut and shaped for it to be appreciated. If it lay on the ground, it could easily be mistaken for just another piece of glass and overlooked. Overall, music education, formal, non-formal or informal is a life skill that is a right for any young person with or without aspirations for a career in the arts.

**NX:** Times have changed in the way that curriculum in schools now demand music education of a different nature and people are constantly looking to categorize music into particular genres. If your music was to be included as a valid field of study, (which I strongly feel it should be due to your contribution to South African Music), in which area of study would you feel it would be most relevant?

**SK:** Is this a trick question? (Smile). I honestly do not know. This is a question people who are engaged in formal study can best answer. There are areas such as the 'Princess Magogo' material that fall easily into art music and opera, but then there's the more contemporary stuff which is influenced by traditional music as jazz, and so straddles both those worlds. Recently when I worked with Jack de Johnette and Danillo Perez, they remarked about how much I was able to improvise, which I suppose is a tenet of jazz, even though the classical training had a strong presence in my singing style. However you don't really find it in most of the recordings I have made, except perhaps *Quest*. So

shall I defer to those who are qualified to analyze and categorize to advise on where exactly the music “belongs”.

University of Cape Town



## Appendix C

## BALLAD OF SAD YOUNG MEN

FRAN LANESEMAN  
TOMMY J. WOLF INC.

BALLAD **A** 

5

9 **B**

13

17

21



SING A SONG OF SAD YOUNG MEN GLASS-ES FULL OF RYE

ALL THE NEWS IS SAD A-GAIN KISS YOUR DREAMS GOOD-BYE

ALL THE SAD YOUNG MEN SIT-TING IN THE BARS

KNOW-ING ME-ON NIGHTS. MISS-ING ALL THE STARS ALL THE

SAD YOUNG MEN DRIFT-ING THROUGH THE TOWN. DRINK-ING UP THE

NIGHT TRY-ING NOT TO DROWN

2

25 **8**

ALL THE SAD YOUNG MEN SING - ING IN THE COLD

$B^b M^7$   $G^{\circ 7}$   $C^7_{ALT}$   $F M^7$   $E^b M^7$   $A^b 7^{\flat 9}$

29

TRY - ING TO FOR - GET THAT THEY'RE GROW - ING OLD ALL THE

$D^{\flat 9}$   $B^b M^7$   $C M^7$   $F 7^{\flat 9}$

33

SAD YOUNG MEN CHO - KING ON THEIR YOUTH TRY - ING TO BE

$B^b M^7$   $B^b M^7 / A^b$   $G^{\circ 7}$   $C^7_{ALT}$   $F M^7$   $B^b 7$

37

GRAVE RUN - NING FROM THE TRUTH

$B^b M^7$   $E^b 13$   $D^b 13$   $C M^7$   $F 7^{\flat 9}$  D.S AL CODA

41

LET YOUR GEN - TLE LIGHT GUIDE THEM HOME TO -

$B^b 7^{\flat 9}$   $B^b M^7$   $E^b SUS^4$   $C M^7$   $F M^7$   $D^b 6$   $D^b M^b$

45

NIGHT ALL THE SAD YOUNG MEN

$C M^7$   $F 7^{\flat 9}$   $B^b M^7$   $C M^7$   $D^b 9$   $E^b SUS$   $A^b SUS^4$   $A^b$

FINE

## Appendix D

WHERE ARE YOU GOING?

## SAZZY BALLAD

HUGH MASEKELA

1. WHERE ARE YOU GO - ING

6 LONE - LY WAN - DER - ER

10 CAN SEE BY THE TEARS IN YOUR EYES THAT

14 YOU HAVE SOR - ROW IN YOUR HEART

18 2. COME A - LONG WAY

2

23 **B**

STEA - DY EA - SY DON'T

A<sup>b</sup>A D<sup>b</sup>7 #11 b<sub>9</sub> A<sup>b</sup>A

28

TRY TO JUMP SO HIGH LOOK BACK AND SEE HOW GREAT THE

E<sup>b</sup>7 #11 A<sup>b</sup>A A<sup>b</sup>A B<sup>b</sup>M7 C<sup>b</sup>7 D<sup>b</sup>M<sup>9</sup> G7

33

FLIGHT HAD BEEN WHEN WILL YOU FOR - GET ALL YOUR

C<sup>b</sup> / B<sup>b</sup>7 A<sup>b</sup>M7 / D7<sup>b</sup>9 G<sup>b</sup>M C7<sup>b</sup>9 F<sup>b</sup>A

39

ROAM ING LONE - LY WAN - DER - ER

B<sup>b</sup>M7 E<sup>b</sup>7 A<sup>b</sup>M7 D7 G<sup>b</sup>M7 C7<sup>b</sup>9

45 **C**

I CAN SEE BY YOUR LONG - ING GAZE THAT

C<sup>b</sup>M<sup>9</sup> / F F<sup>b</sup>13 b<sub>9</sub> B<sup>b</sup>M7 E<sup>b</sup>7

49

SOE - ROW IS THE REA - SON WHY YOU

A<sup>b</sup>M7 D7<sup>b</sup>9 G<sup>b</sup>M7 C7<sup>b</sup>9

53

FLEE SO REST A WHILE

FΔ CΔ B<sup>b</sup>M7 E<sup>b</sup>7

57

LONE - - LY SOUL

Gm7 C7<sup>b</sup>9 FΔ CΔ

2. WHERE ARE YOU GOING?  
WEARY WANDERER  
I CAN SEE BY THE DUST ON YOUR FEET  
THAT YOU HAVE COME ALONG WAY

## Appendix E

## LITTLE BOY

SWING SHUFFLE

MIRIAM MAKEBA

**A** CHORUSB $\flat$  BLUES SCALE

The musical score for "Little Boy" is written in B-flat major and 4/4 time, marked "SWING SHUFFLE". It consists of two main sections: a Chorus (A) and a Verse (B).

**Chorus (A):** This section is 12 measures long. It begins with a piano introduction of two measures. The melody is primarily in the right hand, with chords in the left hand. The chords are B $\flat$ 7, E $\flat$ 7 $\flat$ 7, B $\flat$ 7, and a repeat sign. The measures are numbered 1 through 12. The section is labeled "B $\flat$  BLUES SCALE".

**Verse (B):** This section is 8 measures long. It begins with a piano introduction of two measures. The melody is primarily in the right hand, with chords in the left hand. The chords are B $\flat$ 7, E $\flat$ 7 $\flat$ 7, B $\flat$ 7, and a repeat sign. The measures are numbered 13 through 20. The section is labeled "BLUES LINE".

2

26 **B**

8<sup>b</sup>7 % Eb7 8<sup>b</sup>7

30

8<sup>b</sup>7 % Eb7 F7<sup>ALT</sup> 8<sup>b</sup>7

34 **A**

8<sup>b</sup>7 Eb7<sup>b</sup>9 8<sup>b</sup>7 %

38

Eb7<sup>b</sup>9 F7<sup>ALT</sup> 8<sup>b</sup>7 %

42

8<sup>b</sup>7 Eb7<sup>b</sup>9 8<sup>b</sup>7 %

46

Eb7<sup>b</sup>9 F7<sup>ALT</sup> 8<sup>b</sup>7 %



## Appendix F

### Interview Questions to Mama Miriam Makeba

1. You are viewed in so many ways and the world always wants to categorize you and your music. How do you view yourself and your music?
2. Who were your influences and inspirations as a young female singer?
3. You have often been labeled as a jazz singer (Max Gordon of the Village Gate among others). What does jazz mean to you?
4. Have you had any formal training in music and specifically singing?
5. Looking at your material, there's typical jazz standards that you have recorded, e.g. 'Ballad of Sad Young Men', 'Manha de Carnaval' and 'Mas Que Nada'. What prompted you to perform these tunes?
6. 'Umhome' is a song you learnt from your grandmother. Is she the composer? Is it okay for me to include the story behind the song in my study?
7. In the context of the following tunes:
  - 'Ballad of Sad Young Men'
  - 'Manha de Carnaval'

'Where are you going?'

'Umhome'

'Little Boy'

'Mas Que Nada'

Were the arrangements done in the studio while recording or were they arranged in advance? If it's the latter, are any notated arrangements available today?

8. Times have changed in the way that curriculums in schools now demand music education of a different nature and people are constantly looking to categorize music into particular genres. If your music was to be included as a valid field of study,( which I strongly feel it should be due to your legacy and contribution to African Music), in which area of study would you feel it would be most relevant?

**Note:**

There are many young singers coming up today who are greatly influenced by your work (myself included) and would like to know these things. It's always of interest to note how our mentors went about learning what they know. I am so grateful to you 'Makhulu' Miriam for taking the time to look at my questions.

Yours Thankfully

Nomfundo Xaluva